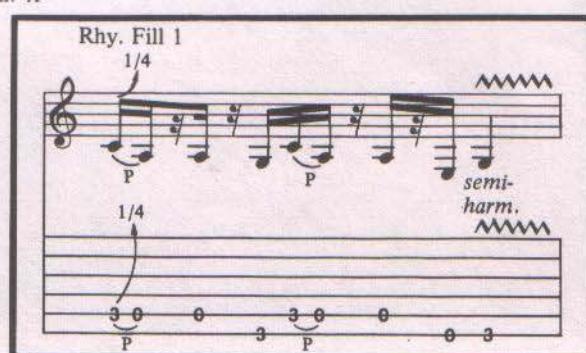
MEAN STREET

Tune down 1/2 step:
⑥ =E♭ ③ =G♭
⑤ =A♭ ② =B♭
④ =D♭ ① =E♭
Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH
Moderate Rock ♩ = 132
N.C.
Intro
pp (Fade in)
cresc.
mf
*Ti =Tap both notes w/r.h. index fin.;
l.h.=Slap & mute low stgs. w/left hand;
Tp=Tap w/r.h. thumb.
Free time
trem. bar
Fdbk. pitches sounded: D♯ D D♯ B C B A E F
*Depress bar before sounding Fdbk.

Slower ♩ = 100
N.C.(Am)
G
N.C.(Am)
Harm.
(8va)
sim.
P.M.
H P
C5
At night I
w/flanger
1st Verse
N.C.(Am)
(G)
(Am)
(E5)
G5
walk this stink - in' street, pass the cra - zies on my block, and I see the same old fac - es and I hear
Rhy. Fig. 1
A.H.
(15ma)
1/4
P.M.A.H.
A.H. pitch: D
that same old talk. And I'm search - ing for the lat - est thing, a break in this rou - tine. I'm
semi-harm.

(Am)
(G)
(Am)
(G)
(E5)
talk - in' some new kicks, ones like - a you ain't nev - er seen. This is
(end Rhy. Fig. 1)
semi-harm.
P.M.
Chorus
N.C.(A5)
Am7
N.C.(A5)
D5/A
N.C.(A5)
F5/A
F5
G5
home,
this is
Mean Street.
A.H. (15ma)
sl.
A.H. pitch: A
N.C.(A5)
A5
N.C.(A5)
Am7
To Coda
Yes, ah,
This is
home
pick sl.
N.C.(A5)
D5/A
A5
D5
the on - ly one I know.
A.H. pitch: G

2nd Verse
w/Rhy. Fig. 1
N.C.(Am)
(G)
(Am)
(G)
(E5)
E5
An' we don't wor - ry 'bout_ to - mor - row, 'cause we're sick of these_ four_ walls. Now
P.M.
Substitute Rhy. Fill 1
Resume Rhy. Fig. 1
what you think_ is noth - in' might_ be some - thin' af - ter all._ Now you
know this ain't_ no through_ street,_ the end_ is dead_ a - head._ The
poor folks_ play for keeps down here, they're the liv - ing dead.
(Bkgd. voc.) Come on
Chorus
N.C.(A5)
Am7
N.C.(A5)
D5/A
F5/A
F5
G5
... down, ah, huh! Ow! Down_ to Mean_ Street.
down. This is Mean_ Street.
A.H.
(15ma)
1/4
P
sl.
P.M.
A.H. pitch: A
Rhy. Fill 1
semi-harm.

110
Guitar solo
A5
N.C.(D5)
N.C.(G5)
A.H.
(15ma)
hold bend
semi-harm.
Full
1/2
2½
1/4
P.M.
sl.
A.H. pitches: E F♯
8va
loco
A.H. pitches: G A
trem. bar
Mean Street - 10 - 6

3rd Verse
w/Rhy. Fig. 1
A5
N.C.(D5) N.C.
C5
N.C.(Am)
(G)
It's al - ways here and now, my friend, it ain't
trem. bar
Full
P.M.
(Am)
(G)
(E5)
Substitute Rhy. Fill 1
Resume Rhy. Fig. 1
once up - on a time. It's all o - ver but the shout - ing, I come to take what's mine. We're
search - in' for the lat - est thing, a break in this rou - tine.
Talk - in' some new kicks, ones like you ain't nev - er seen. This is
D.S. al Coda
Coda
D5/A
A5
D5
E5
only one I know!
(Bkgd. voc.) This is
A.H. 1/4
(15ma)
A.H.
pitch: G

Interlude
Am7
D/A
(Spoken) See, a gun is real_ eas-y___
in this des-p'rate part of town._
home.
This is Mean_ Street.
p
mp
trem. bar
(slight vib.)
*(off) mp
*Fade in w/vol. control.
Am7
Turns_ you from_hunt-ed in-to hunt-er.___
Yeah.
This is home.
This is
(off) mp
D/A
Am7
You go an' hunt some-bod-y down.______
Wait a min-ute, ah!
Some-bod-y said,_ "Fair_
Mean_ Street.
This is home.
(off) mp mf
D/A
warn-ing!" L-Lord,______
Lord,_ strike_ that poor boy_ down!
This is Mean_ Street.
(off) mp mf mf
cresc.
(increase vol.)
f pick
sl.

Outro
Am7
sl.
D/A
P.M.
Am7
D/A
Gtr. III
Full
1/2
(off)
f
trem. bar
Gtr. I
Rhy. Fig. 2
(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (till end)
Am7
D/A
trem. bar
(steady gliss.)
Begin fade
*Depress bar before sounding note.
hold bend
8va
Fade out

SO THIS IS LOVE?

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Pre-chorus
G/D Dsus4 D C Csus4 C
hit the roof. Big dou - ble take, but she keep on walk - in'.
(end Rhy. Fig. 1) Rhy. Fig. 2
sl. sl.
P.M.
G D5 B5 F5 F♯5 G5
Now. I'm in love.
Once o - ver,
pick slide
Asus4 A
I'm o - ver done.
(So this is love?)
(end Rhy. Fig. 2)
pick slide
Chorus
D Dsus4 D C/D Csus4 C
Ooh, I need your lov - in'. Come on, ba - by, take
Rhy. Fig. 3

Asus4
A
D
Dsus4
D C/D
me home.
(So this is love?)
Ooh, I need your lov - in'.
(end Rhy. Fig. 3)
sl.
P
Csus4
C
Asus4
A
2nd Verse
w/Rhy. Fig. 1
D
Dsus4
C/D
I'm just skin and bones.
Go - in' out my way,
mf
know my way a - round.
The grass is nev - er green - er and there's plent - y a - round.
Csus4
C/D
G/D
All the oth - er girls, they be put to shame.
O - ver the edge and here I'll stay.
Pre-chorus
w/Rhy. Fig. 2
G
D5
B5
Got me on pins and need - les,
and she knows.
F5
F#5 G5
She's mine and ain't let - tin' go.
(So this is love?)

Chorus
w/Rhy. Fig. 3 (1½ times)
D
Dsus4
D C/D
Csus4
C
Ooh, I need your love, ba - by.
Asus4
A
D
Dsus4
D C/D
Take me home.
(So this is love?)
Ooh, I need your lov - in'.
Csus4
C
Asus4
A
Gsus4
G E5
I know.
trem. bar
slack
Guitar solo
N.C.(D5)
(C5)
(A5)
A.H.
(15ma)
Full
1/2
sl.
(D5)

(C5)
(A5)
(D5)
A.H.
(15ma)
trem. bar
(C5)
(A5)
(D5)
(C5)
(A5)
8va
*w/delay
(Vocal:) Ow!
*Set delay at single repeat.
Pre-chorus
w/Rhy. Fig. 2
C
Csus4
C
G
D5
B5
F5
F♯5 G5
Got me on pins and need-les.
Yes, she knows.
She's mine and

Chorus
Asus4
A
*Voc. Fig. 1
D
Dsus4
D C/D
ain't let - tin' go.
(So this is love?)
Ooh, I need
*Bkgd. vocals only.
w/Voc. Fig. 1
Csus4
C
Asus4
A
D
Dsus4
D C/D
your love.
Wah!
Ooh, I
sl.
Csus4
C
Asus4
A
need your love.
P.M.
sl.
Outro
w/Rhy. Fig. 3 (5 times)
w/Lead vocal ad lib (till end)
D
Dsus4
D C/D
Full
1/2
Csus4
C
Asus4
A
vib. w/bar

D
Dsus4
D C/D
Csus4
C
Asus4
A
w/Voc. Fig. 1
Full
1/2
sl.
P

w/Rhy. Fig. 3 (1st 3 bars only)
w/Fill 1
*Push stg. into pickup.
reverse rake
don't pick
Fill 1 (overdubbed gtr.)

PUSH COMES TO SHOVE

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

(Am)
(Dm)
Am
Ah,
Fdbk.
Rhy. Fig. 1
don't pick
Fdbk. pitch: E
Dm
Am
Dm
oh woh, yeah.
(end Rhy. Fig. 1)
P.M.
1st Verse
Am
Dm
Am
Some peo-ple live a-part. They break your heart so damn eas - y.
P.M.

Dm
Am
And then one night in stun-ning vic - to - ry,
Rhy. Fig. 2
sl.
Dm
Am
Em
she de - cides, and you a - gree she's leav - ing.
Will you
(end Rhy. Fig. 2)
P
P.M.
sl.
don't pick
Pre-chorus
Dm
Dm/C
Bm7♭5
B♭maj7
Dm
Dm/C
ev - er be the same?
Will you ev - er be the same?
Rhy. Fig. 3
*Gtr. II
A.H.
T
*Clean tone w/flanger and delay.
**Gtr. I
P.M.
**Two gtrs. arr. for one (next 4 bars).

Bm7♭5
B♭maj7
B♭
F/B♭C/B♭
w/Fill 1
B♭
F/B♭ C/B♭
Rhy. Fig. 4
(end Rhy. Fig. 3)
sl.
P
H
Harm.
(8va)
P.M.
B♭
F/B♭
C/B♭
That's when
(end Rhy. Fig. 4)
(Gtr. II out)
*Fill 1
*Clean tone w/flanger and delay.

Chorus
Am
C
Em
Am
push comes to shove._ I be-lieve___ it was in - ev-i-ta-ble.___
Gtr. I
P.M.
P
C
Em
Am
C
Em
That's when push comes to shove._ Could this be the_ one that got a-way?_
sl.
P.M.
H
*Let harmonic sound.
2nd Verse
w/Rhy. Fig. 1
Am
Dm
Am
I get the mes-sage._ Guess I knew it all_ a - long._Says you're a strang-er here_in par-a-dise you fool._
Dm
w/Rhy. Fig. 2
Am
Dm
It seems like for-ty days_ and for-ty nights_ since some-one used_ my first_ name,___
Am
Em
Pre-chorus
w/Rhy. Fig. 3
Dm
Dm/C
in-clud-ing you.___ Will it ev-er be_ the same?_
*Gtr. I
P.M.
*Two gtrs. arr. for one (next 4 bars).

Bm7♭5
B♭maj7
Dm
Dm/C
Bm7♭5
B♭maj7
Is this the one that got a - way?
P.M.
w/Rhy. Fig. 4
B♭
F/B♭ C/B♭
Rhy. Fig. 4A
w/Fill 1
B♭
F/B♭C/B♭
B♭
F/B♭ C/B♭
P.M. P.M.
sl.
B♭
Guitar solo
N.C.
Gtr. III
*Full
A.H.
(8va)
*Bend w/L.H.
(end Rhy. Fig. 4A)

8va
loco
rake
P.M.
A.H. (15ma)
A.H. pitches: F♯ E
grad. bend
Full
1/2
sl.
H P

8va
loco
trem. bar
w/Rhy. Fig. 4A
Outro
Now I'm a - head of the game.
Gtr. I

Bm
D
F♯m
Driv - in' me in - sane.
sl.
Bm
D
F♯m
Begin fade
Bm
Ah,
small,
small
change.
P
P.M.

D
F♯m
Bm
Ooh.
D
F♯m
Bm
D
F♯m
Fade out
(Spoken:) I'm just a push over.

SINNER'S SWING!

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Sinner's Swing! - 11 - 1

1st Verse
D5
F5
G5
Dan - ger in the rear - view mir - ror. There's trou - ble in the wind.
Rhy. Fig. 1
Bad - ness bring - ing up the rear. The men - ace is loose a - gain.
Ab5
*Push stg. into pickup.
She looks so fuck - ing good, so sex - y and so
pick slide
steady gliss.
frail. Some - thing got the bite on me. I'm go - in' straight to

2nd Verse
w/Rhy. Fig. 1
Substitute Rhy. Fill 1
F5 G5 D5
come back to your sens - es, ba - by. We can come_ to terms.
Resume Rhy. Fig. 1
F5 A♭5 G5 D5
I can al - most t - taste_ it, it burns.
F5 G5 D5
She be sit - tin' pret - ty but she tried to take_ the Fifth.
F5 G5 D5 D♭5 C5 B5
Wear - in' out my wel - come. Guess I bet - ter save_ my breath,
Pre-chorus
w/Rhy. Fig. 2
E5 D5 E5 D5
wow!
And now we're wast - in'_ time.
Now we're wast - in'_ time._
A5 G5 A5 G5
Same old pick - up_ lines.
Same_ old pick - up lines._
E5 D5 E5
And you keep_ try - in'.
But_
D5 B5 A5
you keep_ try - in'.
Don't waste_ time.
P.M.
H
Rhy. Fill 1
H P P.M. H P
*Push stg. into pickup.

Chorus
E
N.C.(D)
G-G - G - G - G - Get out and push.
pick slide
hand slide
sl.
E
N.C.(D)
G-G - G - G - G - Get out and push.
sl.
E
N.C.(D)
G-G - G - G - G - Get out and push.
pick slide
hand slide
sl.
E
N.C.(D)
G-G - G - G - G - Get out and push.
A.H.
(15ma)
Full
trem. bar
2½
Full

Guitar solo
*N.C.(B5)
(A5)
*Chords implied by bass.
(B5)
*Release bend during slide.
8va

8va
Full
loco
sl.
P
T
(21)
Chorus
E
N.C.(D)
G - G - G - G - G - Get out and push...
pick slide
H
A
N.C.(G)

A
G5
G - G - G - G - G - Get out and push
D5
3rd Verse
Soon you'll see my sil - hou - ette a -
pick slide
sl.
H
P
P.M.
*Push stg. into pickup.
F5
G5
D5
dark - en - ing your door.
I can al - most
t - taste it,
G5
D5
I want more.
pick scrapes

F5
G5
D5
No one's a - bove sus - pi - cion. No one's got it wired. I
P
P.M.
H P
H
N.C.(G5)
(D5) (D♭5) (C5) (B5)
may burn my fin - gers, want my i - ron in that fire.
P.M.
sl.
*Push stg. into pickup.
Pre-chorus
w/Rhy. Fig. 2
E5
D5
E5
D5
Ow!
And now we're wast - in' time.
Now we're wast - in' time.
A5
G5
A5
G5
Same old pick - up lines.
Same old pick - up lines
E5
D5
E5
And you keep try - in'.
But

D5
B5
A5
you keep try'n'.
Don't waste time.
P.M.
H
sl.
Chorus
w/lead voc. ad lib
E
N.C.(D)
G - G - G - G - G - Get out and push.
pick slide
E
N.C.(D)
G - G - G - G - Get out and push.
1.
2.
Begin fade
A
G - G - G - G -

N.C.(G)
G - Get out and push.
sl.
pick slide
H
A
G - G - G - G - G - Get out and push.
D
N.C.(C)
Fade out

UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

B♭/D
C/D
D
F
scrape down
scrape up
P
P

1st, 2nd Verses
C
D5
B♭/D
C/D
1. You say
I can - not get there from here. Ba - by.
2. See additional lyrics.
A.H.
(15ma)
sl.
P.M.
A.H. pitch: G

D5
F/D
C/D
D5
B♭/D
Then I don't care where I'm go - in'.
Here's to your
A.H.
(15ma)
1/4
sl.
P.M.

2nd time substitute Rhy. Fill 1
C/D
D5
F/D
C/D
thin red line. Mm. I'm step - ping o - ver.
A.H.
(15ma)
sl.
A.H. pitches: G G
Pre-chorus
G5
G5/F
Thought you'd nev - er miss me till I got a fat cit - y ad - dress.
Harm.
(8va)
A5
A5/G
A5
Non - stop talk - er. What a rock - er. Blue - eyed mur - der in a
Rhy. Fill 1

Chorus
A♭5
G5
F5
D
B♭/D
C/D
size five dress. Change. Noth - in' stays the same. Un - chained.
scrape up
P
D
F
C
B♭/D
And you hit the ground run - nin'. Change. Ain't noth - in'
scrape down
C/D
1.
stays the same. Un - chained. Yeah, you hit the ground run - nin'.
2. I know!

G/A
D/A
A5(7)
this!
Hey man,
that suit
is
you!
Hoo - wee!
sl.
P
A5
A5(7)
You'll
get
some
leg
tonight
for
sure!
Tell
us
how
H
mp
sl.
don't
pick

D/A
A5(7)
A5
you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.
(Gtr. I out)
A.H.
*T
*Tapped harmonic.
Gtr. I
D
One break, comin' up! Change
P.M.
cresc.
f
*Pick slide.
Chorus
B♭/D
C/D
D
F
Ain't noth - in' stays the same. Un - chained. Yeah, you hit
scrape up
scrape up

C
D
B♭/D
C/D
— the ground run - nin'. Change.— Ain't noth - in' stays the same. Un - chained.—
Riff A
scrape up
P
P
D
w/Fill 2
F
C
w/Riff A
D
B♭/D
— Yeah, you hit— the ground run - nin'. Change.— Ain't noth - in'
(end Riff A)
Gtr. I
scrape up
sl.
C/D
D
F
C
stays the same. Un - chained.— Yeah, you hit— the ground run - nin'. Change.—
Full
P H
Full
sl.
Fill 2 (Gtr. I)
sl.

D
Bb/D
C/D
Ain't noth - in' stays the___ same. Un - chained_
(Gtr. I)
Gtr. II
D
F
C
F
C
F
P.M.
Full

Free time

C D

Full · rit. · Full · 1/2 · 1/2 · P · H · 3 · sl.

*Brush across stgs. w/pinky side of R.H.

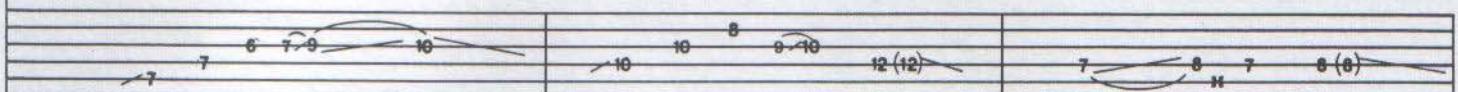
Additional Lyrics

2. I know I don't ask for permission.
   This is my chance to fly.
   Maybe enough ain't enough for you,
   But it's my turn to try. *(To Pre-chorus)*

"DIRTY MOVIES"

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

C5
8va
F5
G5
steady gliss.
P.M.
P.M.
P.M.
P.M.
P.M.
sl.
N.C.
D5
P.M.
*1/4 step sharp.
(end Rhy. Fig. 1)
Rhy. Fig. 1A
P.M.
let ring
H P
H P
C5
8va
F5
G5
steady gliss.
P.M.
sl.
P.M.
P.M.
P.M.
sl.
*Rub R.H. (pinky side) back
and forth across muted stgs.

Pre-chorus
Asus2
Bbsus2
Fsus2
Gsus2
N.C.(Eb5)
Her mov - ies get down like you won't find in the home-town. They won't be - lieve it when they
(Oh no.) (Oh
(w/slide)
Rhy. Fig. 3(Gtr. IV)
P.M.
N.C.
A5
N.C.
see what they're see - in'. Go see ba - by now!
no.)
(end Riff A)
*1/4 step flat.
(end Rhy. Fig. 3)
w/flanger
Bass: G F Eb D

Chorus
w/Rhy. Fig. 1A
D5
C5
F5
G5
Pic-tures on the sil - ver screen.
Great-est thing you've ev - er seen.
A.H.
Gtr. III
sl.
P.M.
(15ma)
don't pick
A.H. pitch: A
w/Rhy. Fig. 1
Now her name is up in lights.
Ev - 'ry-thing turns out all right.
2½
trem. bar
(Gtr. III out)
w/string noise
2nd Verse
w/Rhy. Fig. 2
N.C.(D5)
(F5)
(G)
Dad-dy's lit - tle sweet-ie af - ter some damn rain - bow.
Oh, oh!
(D5)
N.C.
Got the big deal in the back of a lim-o, a - hey.
Now
Pre-chorus
w/Rhy. Fig. 3 & Riff A
Asus2
B♭sus2
Fsus2
Gsus2
show biz is so thrill - ing. When that cam - 'ra rolls, she's will - ing.
(Oh
N.C.(E♭5)
They won't be - lieve it when they see what they're see in'.
no.)
(Oh no.)

N.C.
A5
Interlude
E♭5
F5
E♭5
Go see ba - by now!
Gtr. IV
1/2
Full
w/flanger
pick slide
Bass: G F E♭ D
F5
B♭5
(E♭5)
(F5)
(F♭5)
(F5)
(B♭5)
(Spoken:) Hey,
N.C.
(Bass & drums)
you remember when that girl was prom queen? Oh, wow.
w/applause & hoots (next 8 bars)
Take it off!
Take it all off!
P.M.
Chorus
w/Rhy. Fig. 1A
D5
C5
F5
G5
Pic- tures on the sil - ver screen.
Great- est thing you've ev - er seen.

Chorus
w/Rhy. Fig. 1A
D5
C5
Pic - tures on the sil - ver screen.
Gtr. III
8va
let ring-
let ring
F5
G5
Great - est thing you've ev - er seen.
8va
P.M.
D5
C5
Now her name is up in lights.
Gtr. III
8va
let ring
Gtr. IV
P.M.
P.M.
H P
P.M.
P.M.
*Rub R.H. (pinky side) back and forth across muted stgs.

F5
G5
N.C.
Ev - 'ry - thing turns out all right.
8va
loco
sl.
(Gtr. III out)
P.M.
Outro
N.C.(D5)
(F5)
(G5)
(D5)
(Spoken:) Lights!
Camera!
Action!
Gtr. IV
A.H.
1/4
P.M.A.H.
A.H. pitch: F♯
N.C.
D5
w/flanger
(flanger noise)

HEAR ABOUT IT LATER

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 126

Fmaj9
(Gtr. I out)
let ring
Asus2
Gtr. III
Full
trem. bar
*Gtr. II
Fdbk.
(8va)
mp
sl.
P.M.
*w/flanger.
Fdbk. pitch: C
*Fade in w/vol. knob.
Dadd4/A
Asus2
Dadd4/G
grad. dive
A.H.
H
P

1st Verse
D
Dsus4
D
Ain't got no mon - ey. Got no house on the hill.
Tell me hon - ey: will you
(Gtr. III out)
A.H.
(8va)
let ring
P.M.
B♭6
Asus2
Dadd4/A
Asus2
al - ways be my pills,
yeah, be my pills?
sl.
P.M.
let ring
Dadd4/G
D
Dsus4
Neigh- bors get - tin' cra - zy 'bout the noise next door.
It's a
P.M.
let ring
H P P

D
Bb6
Asus2
ma - jor vi - o - la - tion. Car - ried a - way for sure,
P.M.
sl.
Dadd4/A
Asus2
Dadd4/G
yeah, I know.
See, I been
let ring
Pre-chorus
C
Dadd4
D
Fmaj9
tried and con - vic - ted. It's win - ner take all.
I want a
Gadd9
N.C.
run for my mon - ey, that's all.
I don't
1/4
P

Chorus
Asus2
Dadd4/A
Asus2
wan - na
a - hear a - bout it lat - er.
(I don't wan - na hear a - bout it lat - er.
I don't wan - na, ba -
P.M.
let ring
sl.
Dadd4/G
Asus2
Dadd4/A
I ain't gon - na
a - say it a - gain
by I don't wan - na.
I don't wan - na hear a - bout it lat - er.
Harm.
(8va)
sl.
H
Asus2
Dadd4/G
2nd Verse
D
Dsus4
ba - by.
I don't wan - na, ba - by I don't wan - na.)
Yeah!
I'm walk - in', don't
A.H.
(8va)
T

D
Bb6
need no ride.
No ex - pla - na - tion, just
wast - in'
P.M.
sl.
Asus2
Dadd4/A
Asus2
Dadd4/G
time,
yeah,
all my
time.
I been
P.M.
let ring
Pre-chorus
C
Dadd4
C
D
Fmaj9
tried and con - vic - ted. It's win - ner take all.
I want a run
for my mon - ey,
let ring
Gadd9
N.C.
Chorus
Asus2
Dadd4/A
that's all.
And I
don't wan - na.
I do what I
(I don't wan - na
hear a - bout it lat - er.

Asus2
Dadd4/G
Asus2
want to.
I ain't gon - na.
I don't wan - na, ba - by I don't wan - na.
I don't wan - na hear
A.H. (8va)
P.M.
let ring
A.H.
A.H. pitch: D
sl.
Dadd4/A
Asus2
Dadd4/G
Do what I want to you.
And you can try me at home
a - bout it lat - er.
I don't wan - na ba - by I don't wan - na.)
Bridge
C
G/B
Am
if it feels right.
But I ain't home
Gtr. III
Gtr. II
H H sl.

D5
Cadd9
D5
at night.
Wow!
Full
sl.
trem. pick
grad. bend
pick slides
(Gtr. III out)
(Gtr. II out)
P.M.
pick slides
pick slide
pick scrape
Guitar solo
N.C.
(Bass and drums)
Gtr. IV
A.H.
(15ma)
don't pick
A.H. pitch: G♯
rake
A.H. pitches: G♯
G♯
F♯

A.H. pitch: E
A.H. pitch: E
*Bend w/L.H.
Bridge
C
G/B
And you can try me at home
if it feels right
(Gtr. IV out)
Gtr. III
Gtr. II

Asus2
Dadd4/G
D/A
G/A
D/A
G/A
bout that, hey.
No,
hey.
P.M.
H H
sl.
P.M.
Free time
D/A
G
A
A5
(Scream:) Wow!
A.H. Full
(8va)
rit.
w/slight fdbk.

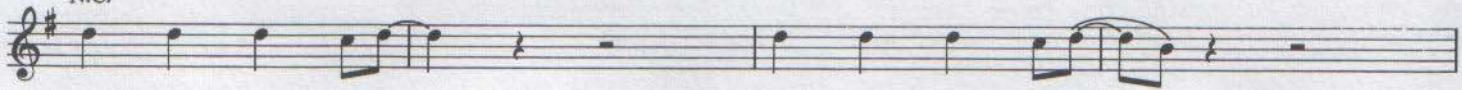
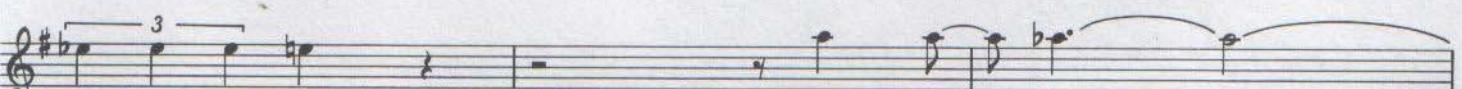
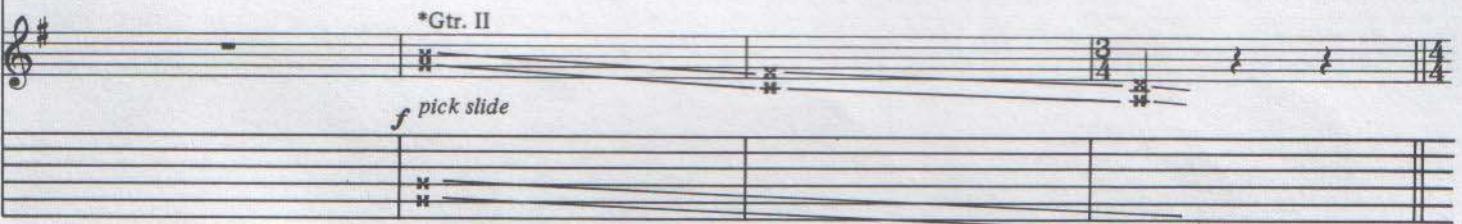
SUNDAY AFTERNOON IN THE PARK

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

*Fade out as "One Foot Out the Door" fades in.

ONE FOOT OUT THE DOOR

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

I been think - in' 'bout Sat - ur - day night with you, I been
think - in' 'bout it all week long.
You know I'm gon - na lose it, 'cause that
son of a bitch got me sing - in'
that same old
song.
Got
(end Rhy. Fig. 2)

w/Rhy. Fig. 1
N.C.
one foot out the door.
Time to hit the road.
w/Rhy. Fig. 2
Ain't no match for your mean old man, and I think it's time to roll.
Got
one foot out the door,
got one foot out the door.
Think I'm gon - na run it. Don't - cha let it cool down.
Foot back to the floor.
Put the ped - al to the met - al and ya beat it out of town.
Come, com - ing back,
back for more.
⑥ pick slide
*Gtr. II
pick slide
*Tuning (low to high): Eb, Ab, Db, Gb, Bb, Eb.
Music sounds a half step lower than written.
Guitar solo
w/Rhy. Fig. 1
N.C.
Full
hold bend
vib. w/bar
1/2

w/Rhy. Fig. 2 (1st 18 bars only)
Full
A.H.
(15ma)
don't pick
Harm.
(8va)
trem.
bar

⑤2fr.
A♭
w/Rhy. Fig. 1 (till end)
Full
trem. pick
*Mute stgs. w/L.H.
1/2
vib. w/bar
sl.
trem. bar

Begin fade
1/2
3/4
Full
sl.
Fade out

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

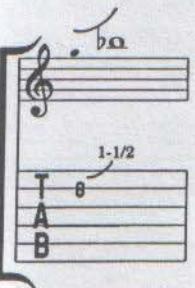
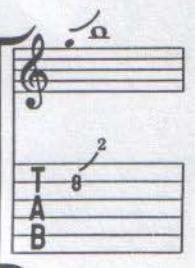
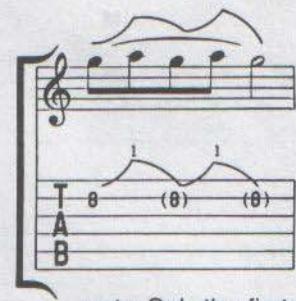
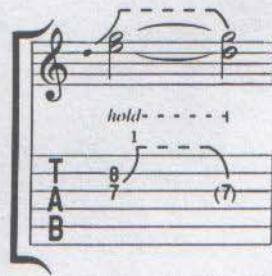
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

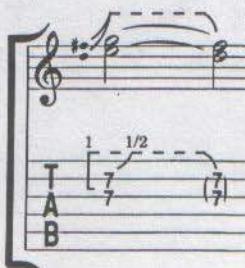
BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

WHOLE STEP: Play the note and bend string one whole step.

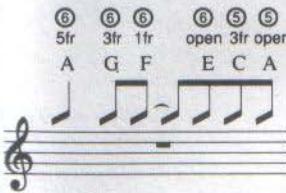
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

TWO STEPS: Play the note and bend string two whole steps.

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

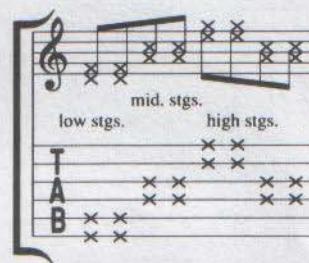
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.

LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).

LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.

SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.

TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT: Notes or chords are to be played with added emphasis.

STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS

NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR

SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.